

Jean Cohen

THE CORCORAN GALLERY OF ART
17TH & NEW YORK AVE,
WASHINGTON 6, D. C.

SPORT IN ART

*from
American
collections
assembled
for
an
Olympic
year*

Presented by SPORTS ILLUSTRATED and the American Federation of Arts

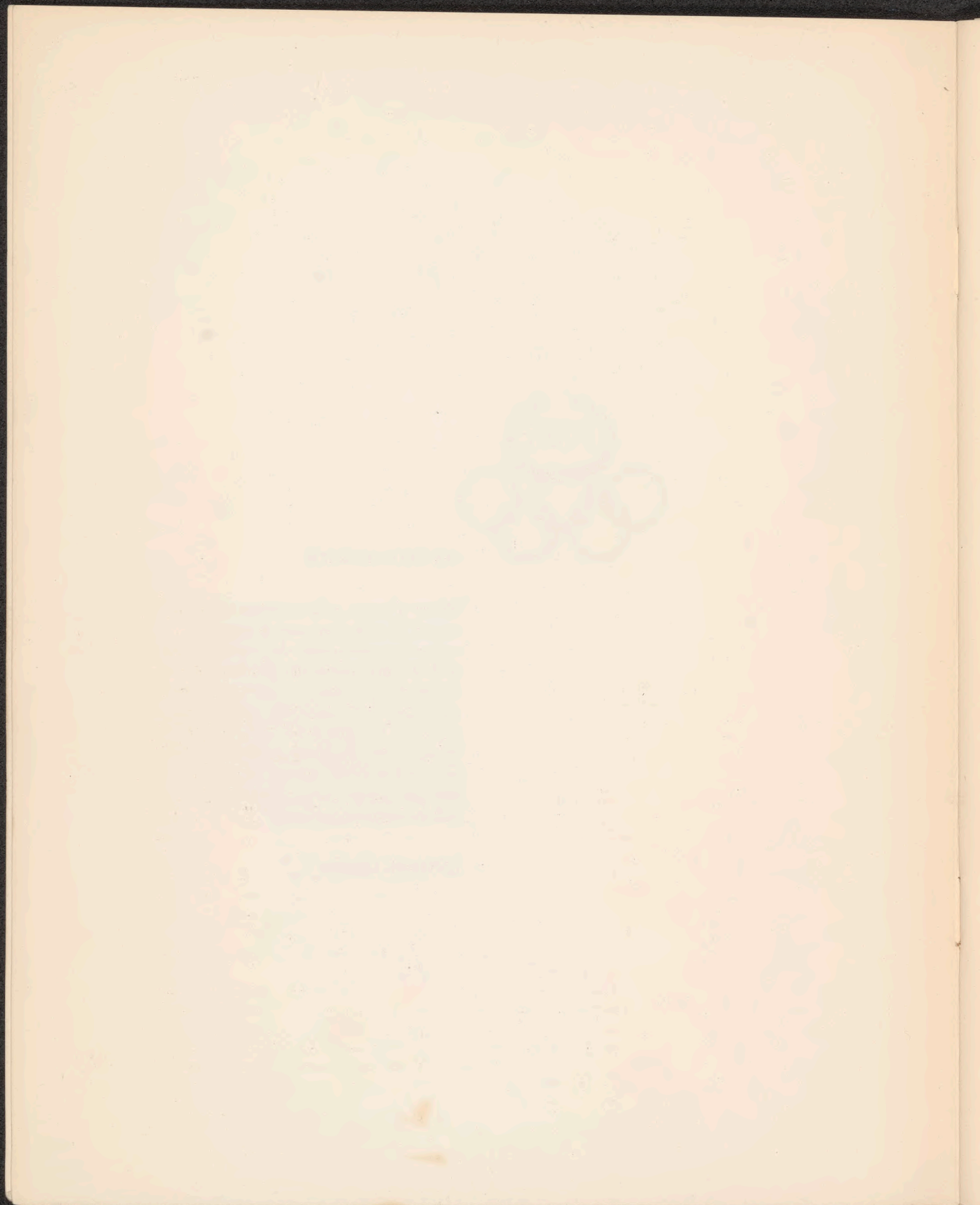
REPORT IN ART



DEDICATION

*"Mother of games, gold-wreathed, Olympia,
mistress of truth where men of prophecy
by burning victims probe the pleasure of Zeus
of the shining thunderbolt, what story he
has for folk who strain in spirit to capture
magnificence of strength and space to breathe
after work's weariness: his will is steered
by men's prayers to favor of piety. Then, O
grove of Pisa beside Alpheus, shadowed
with trees, accept this our festival song
with its burden of garlands."*

PINDAR, *Olympia* 8





STATEMENT

Sport is an area of man's endeavor that has long served art as one of its happiest sources. Long before words, art recorded the history of man's efforts to bring mirth and diversion into his struggle for existence.

The advent of SPORTS ILLUSTRATED gave impetus to The American Federation of Arts to prepare, for the first time, an exhibition for national and international circulation, based on examples of sport in art drawn from American collections.

For SPORTS ILLUSTRATED, undertaking the collection for presentation during an Olympic Year was a logical extension of its purpose: to give sport a magazine voice that would reflect its spirit and pageantry as well as its news and excitement.

THE AMERICAN FEDERATION OF ARTS assisted in developing the exhibition pattern, obtained the loans from museums, galleries, and private owners, and established an itinerary which will take the show to seven major museums in the United States.

SPORTS ILLUSTRATED is the originator and sponsor, and it is through its support that the project was realized.

THE UNITED STATES INFORMATION AGENCY arranged for the final showing in Australia where the exhibition will represent this country during the Olympic Games in the fall of 1956.

SPORT IN ART could not have been completed without the generous help of the lenders and the participating institutions whose names are listed in this catalogue.

STATEMENT





LENDERS

- | | |
|--|---------------------------------------|
| Addison Gallery of American Art | Mr. and Mrs. Henry R. Luce |
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| Cincinnati Art Museum | Miss Alice Mumford |
| City Art Museum of St. Louis | Mr. William Palmer |
| Cleveland Museum of Art | Mr. Joseph Verner Reed |
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| Corcoran Gallery of Art | Mr. John Teyral |
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| Los Angeles County Museum | Mr. and Mrs. William Coxe Wright |
| Metropolitan Museum of Art | H. V. Allison and Co., Inc., New York |
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| Museum of the City of New York | Durlacher Bros., New York |
| Museum of Fine Arts, Boston | Andre Emmerich Gallery, New York |
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| Whitney Museum of American Art | Midtown Galleries, New York |
| Mrs. George Bellows | Old Print Shop, Inc., New York |
| Mr. Lawton Carver | Perls Galleries, New York |
| Mr. Chen Chi | Frank Perls Gallery, Beverly Hills |
| Mr. Stephen Etnier | Rehn Gallery, New York |
| Col. and Mrs. Edgar W. Garbisch | Paul Rosenberg and Co. |
| Mr. and Mrs. Albert Hackett | Galerie St. Etienne, New York |
| Mr. Russell Hoban | Stable Gallery, New York |
| Mr. Sidney L. James | Weyhe Gallery, New York |
| Mr. Morris Kantor | Willard Gallery, New York |





**PARTICIPATING
INSTITUTIONS**

Museum of Fine Arts, Boston: *November 15—December 15, 1955*

Co-Sponsor: Wm. Filene's Sons Company

Corcoran Gallery of Art, Washington, D. C.: *January 5-30, 1956*

Co-Sponsor: Julius Garfinckel & Company

J. B. Speed Art Museum, Louisville: *February 15—March 10, 1956*

Co-Sponsor: Stewart Dry Goods Company

Dallas Museum of Fine Arts, Dallas: *March 25—April 20, 1956*

Co-Sponsor: Neiman-Marcus

Denver Art Museum, Denver: *May 5-30, 1956*

Co-Sponsor: Daniels & Fisher Stores Company

Los Angeles County Museum, Los Angeles: *June 15—July 10, 1956*

Co-Sponsor: I. Magnin & Company

California Palace of the Legion of Honor, San Francisco: *July 28—August 26, 1956*

Co-Sponsor: I. Magnin & Company

Australia: *November, 1956*



1. OWLING

Alken (British, 19th century)

The Weyhe Gallery

Reproduction of Aquatint, 1820—6 $\frac{5}{8}$ " x 9"

Owling was a relatively obscure sport involving the trapping of these birds.

2. SOCIETY OF ROYAL ARCHERS

Apostool (Dutch, 18th century)
after drawing by Smirke and Emes

Kennedy Galleries

color aquatint, 1794—16 $\frac{3}{4}$ " x 23"

Archery was one of the earliest historical sports in which women participated. In this 18th century pastoral scene, a British archery club holds a tournament in Denbighshire.

3. HAPPY HOLIDAY

Peggy Bacon (1895—)

The Weyhe Gallery

etching, 1930—10" x 16 $\frac{3}{4}$ "

Peggy Bacon was born in Ridgefield, Connecticut, the daughter of two painters. She studied at the Art Students League and had her first one-man show in 1922. She is best-known for her portrait caricatures, and pictures of alley cats.

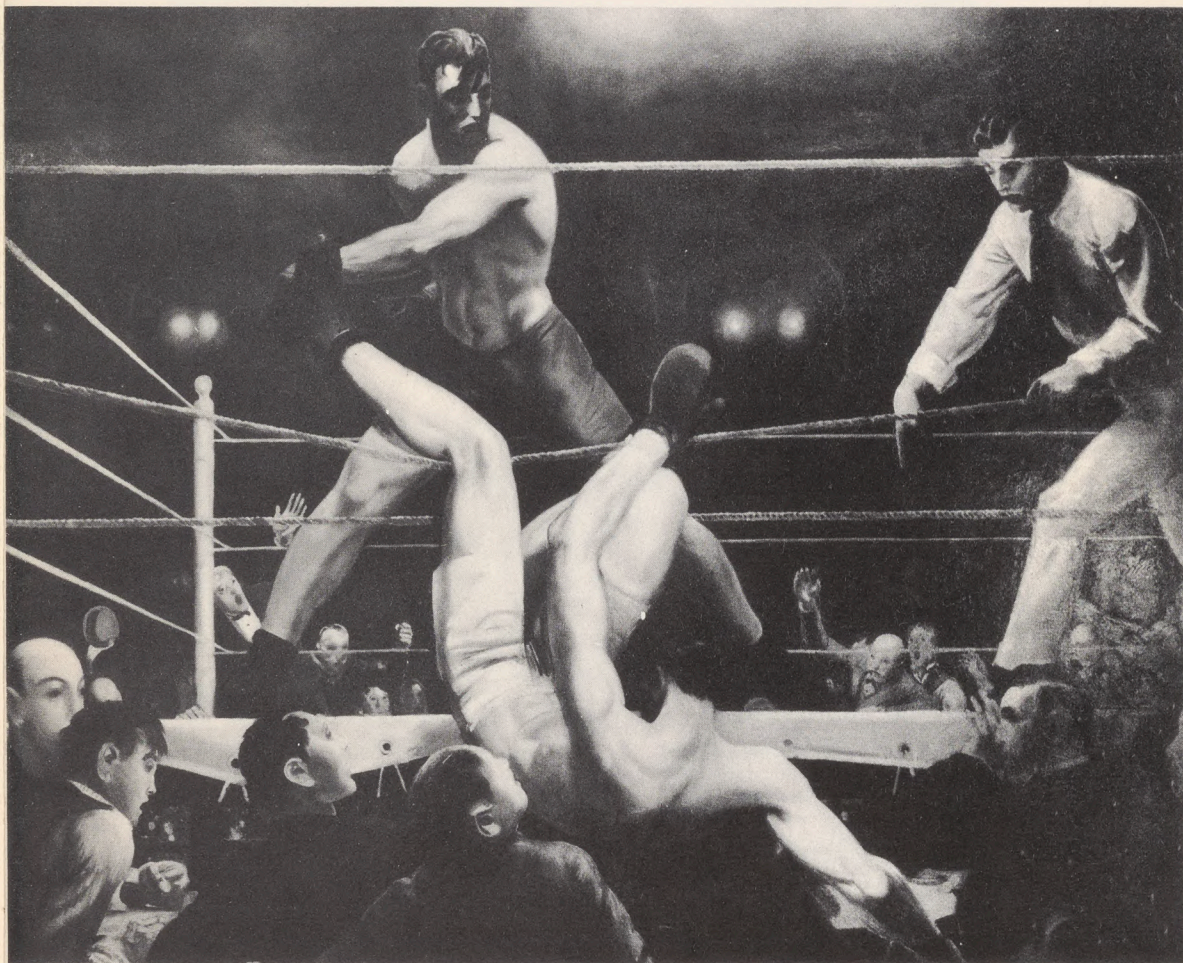
4. DEMPSEY AND FIRPO

George Bellows (1882-1925)

Whitney Museum of American Art

oil, 1924—51" x 63 $\frac{1}{4}$ "

Bellows was born in Columbus, Ohio, went to Ohio State University, and studied with Robert Henri. Bellows was an enthusiastic athlete, good enough to play both baseball and basketball professionally. Later, in New York, he had a studio near Sharkey's Gym, and began to paint boxers. Covering the Dempsey-Firpo fight on a newspaper assignment, Bellows painted the moment in the first round when Firpo knocked Dempsey out of the ring. (Dempsey won by a KO in second round). Bellows once wrote: "I do not care about the expression of a prize fighter's mug. A prize fighter's muscles are his *e pluribus unum*."



DEMPSEY AND FIRPO

George Bellows



5. POLO AT LAKEWOOD

Columbus Gallery of Fine Arts

oil, 1910—43" x 63"

Bellows painted this at the country estate of the financier Jay Gould in Lakewood, New Jersey.

6. TENNIS AT NEWPORT

Mrs. George Bellows

oil, 1920—57" x 63"

This painting was done from sketches made by Bellows in Newport, Rhode Island, in the summer of 1919. The fashionable Casino, built in 1880, was the setting of the first United States national tennis championship.

7. SPLINTER BEACH

H. V. Allison and Co., Inc.

lithograph, 1916—15" x 19 $\frac{3}{4}$ "

Like his friends, the members of the so-called Ashcan School, Bellows enjoyed painting city life. Here he depicts a typical New York summer scene: boys diving off the East River docks.

8. BOLMORE, BOWLING

Louis Bouché (1896-)

Kraushaar Galleries

oil, 1942—14" x 20"

American born, French trained, Louis Bouché usually paints everyday American scenes, such as this bowling alley in Greenwich Village, New York City.



POLO AT LAKEWOOD

George Bellows



SPLINTER BEACH

George Bellows



9. SPRINGTIME FROLIC

Kraushaar Galleries

oil, 1940—25" x 30"

During the summer of 1940, Bouché went on sketching expeditions in the Catskill Mountain resort area near New York City. Intrigued by a particular summer boarding-house, he painted the vacationists at one of their favorite games, outdoor bowling.

10. YACHTING IN NEW YORK HARBOR James E. Buttersworth (1817-1870)

J. Clarence Davies Collection, Museum of the City of New York

oil, undated—12" x 16"

Buttersworth was a 19th century English artist, born on the Isle of Wight, known chiefly for his marine paintings. This painting is the original work from which a famous Currier and Ives print was made.

11. POLO SPILL

Paul Cadmus (1906-)

Midtown Galleries

etching, undated—9½" x 6¾"

Cadmus was born in New York City and studied at the National Academy of Design and the Art Students League. He has painted satirical views of such sports scenes as a Y.M.C.A. locker room, beaches, and playgrounds.

12. HIGH SPEED SKIING

Jacques Charmoz

The Weyhe Gallery

lithograph, 1938—15" x 19½"

Charmoz is a contemporary French artist who lived for a time in the skiing country of Vermont.



SPRINGTIME FROLIC

Louis Bouche



YACHTING IN NEW YORK HARBOR

James E. Buttersworth



13. BOYS PLAYING BALL

Chen Chi (1912-)

Loaned by the artist

watercolor, 1955—13" x 53"

Chen Chi was born in China, and came to the United States in 1947. Here he portrays a familiar New York street scene. "Baseball being so talked about everywhere," he says, "youngsters in a city get their satisfaction tossing a ball about in the streets. This is one aspect of the national sport and a picturesque one for the artist."

14. TWO PACERS

Alex Colville (1920-)

Edwin Hewitt Gallery

tempera on panel, 1952—31" x 24"

Born in Toronto, Colville was a Canadian Army war artist during the Second World War. Recently, after a day at the harness races, Colville became interested in painting the movement of horses, "the moment of equilibrium which indicates not only itself, but what went before and will come after."

15. JOCKEYS' MOONLIGHT FESTIVAL

Jon Corbino (1905-)

Rehn Galleries

watercolor, 1953—14½" x 18½"

Born in Sicily, Corbino came to America in 1913. He studied at the Art Students League and the Pennsylvania Academy of Fine Arts.

16. ICE BOATING ON THE HUDSON

Frederic Cozzens (1856-1928)

Harry Shaw Newman, The Old Print Shop

lithograph, 1884—14½" x 20½"

This is plate 25 of the Cozzens' series on "American Yachts", showing the boats *Avalanche*, *Gypsie*, *Icicle*, *Haze*, *Whiff*, and *Echo*. *Icicle*, one of the most famous yachts of the Hudson River Ice Yacht Club, was owned by John Roosevelt, an uncle of Franklin Delano Roosevelt; it is now preserved at the Roosevelt estate in Hyde Park, New York.



BOYS PLAYING BALL

Chen Chi



ICE BOATING ON THE HUDSON

Frederic Cozzens



17. SKATING IN CENTRAL PARK

J. M. Culverhouse

The J. Clarence Davies Collection, Museum of the City of New York
oil, 1865—35¼" x 19¾"

Johann Mongels Culverhouse was a 19th century Dutch genre painter, born in Rotterdam. He painted the skating pond at the 59th Street edge of Central Park in New York in a scene reminiscent of skaters in his native Holland.

18. BASS FISHING, AT MACOMB'S DAM, HARLEM RIVER, N.Y. F.F. Palmer

Currier & Ives

Museum of the City of New York
lithograph, 1852—12" x 20"

Fanny Palmer came to America from England in the 1840's, and went to work for Currier & Ives to support her large family. She did an enormous number of drawings, from which a good proportion of the most popular Currier & Ives prints were made.

19. CENTRAL PARK, WINTER

Atwater and Parsons

Currier & Ives

J. Clarence Davies Collection, Museum of the City of New York
lithograph, 1862—26" x 18"

Currier & Ives prints were frequently done by several artists, sharing different processes. Parsons was the firm's outstanding marine and locomotive specialists.

lithograph, 1862—26" x 18"

20. FASHIONABLE "TURN-OUTS" IN CENTRAL PARK

Thomas Worth

Currier & Ives

Museum of the City of New York
lithograph, 1869—18" x 28"

Worth specialized in comic prints for Currier & Ives, but also did fine trotting horse scenes. In this print, he depicted both trotters and pacers, and eight different kinds of carriages in vogue in the 1860's.



CENTRAL PARK, WINTER

Atwater and Parsons
Currier & Ives



FASHIONABLE "TURN-OUTS" IN CENTRAL PARK

Thomas Worth
Currier & Ives



21. THE NEW YORK YACHT CLUB REGATTA. The Start from the Stake Boat in the Narrows Off the New Club House and Grounds, Staten Island, New York Harbor.

J. Clarence Davies Collection, Museum of the City of New York
lithograph, 1869—17" x 27"

Honoré Daumier (1808-1879)

Ranked as one of the greatest graphic satirists, Daumier produced over 4000 lithographs which ran the gamut from vitriolic political commentary to portrayals of lawyers, actors, artists, and ordinary Parisian life. Unrecognized as a painter until after his death, Daumier was widely known through his work in the French periodical *Charivari*, in which these prints appeared.

22. LES BAIGNEUSES

The Weyhe Gallery
lithograph, 1857—8¼" x 10½"

23. PARIS L'HIVER

The Weyhe Gallery
lithograph, 1844—8¼" x 9½"

24. LES SIX JOURS

Hermine David (1886-)

The Weyhe Gallery
etching, undated—9½" x 12"

This six day bicycle race was done by Hermine David, a contemporary French artist known for her landscapes and book illustrations. She studied at the Academy Julian and the French National School of Fine Arts. She was married to the late painter Jules Pascin.



LES BAIGNEUSES

Honoré Daumier



25. BRIGHT DAY, BATHERS

Arthur B. Davies (1862-1928)

Addison Gallery of American Art
watercolor, undated—12" x 9"

Davies was one of the chief organizers of the famous 1913 Armory Show, which introduced modern European painting to Americans. Although Davies' paintings were generally products of his poetic imagination this beach scene is one of his earlier, more realistic works.

26. BASKETBALL PLAYERS

Elaine De Kooning (1920-)

The Stable Gallery
oil, 1954—79" x 53"

Elaine Marie De Kooning was born in New York City, and studied art in New York schools, and with the painter Willem De Kooning, her husband. Since 1950 she has done a series of paintings on basketball and baseball. "Sports play an immensely important role in American consciousness," she believes. "They offer a means of communication between people who might have no other means; and they indirectly involve passions that are anything but trivial."

27. L'EQUIPPE DE CARDIFF

Sonia Delaunay (1885-)

André Emmerich Gallery
watercolor, about 1928—10" x 8"

Sonia Delaunay was born in the Ukraine but has spent most of her life in Paris. She was the wife of the painter Robert Delaunay. Both the Delaunays painted this subject several times, after a visit to Paris by a famous Cardiff soccer team.

28. SIX DAY BICYCLE RACE

Joseph De Martini (1896-)

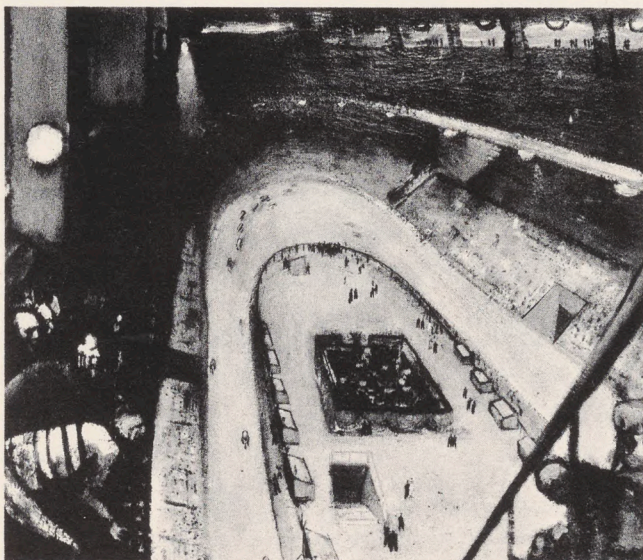
City Art Museum of St. Louis
oil, 1949—25" x 29"

De Martini comes from Mobile, Alabama, but now divides his time between New York City and Monhegan Island, Maine. He has painted several six day bicycle races from on-the-spot sketches at Madison Square Garden and New York armories.



BASKETBALL PLAYERS

Elaine De Kooning



SIX DAY BICYCLE RACE

Joseph De Martini



29. THREE FIGURES ON A BEACH

Charles Demuth (1883-1935)

Durlacher Brothers

wash drawing, pencil and watercolor on white paper, 1934—8 $\frac{1}{8}$ " x 10 $\frac{5}{8}$ "

Demuth was born in Pennsylvania and studied at the Pennsylvania Academy of Fine Arts and abroad. This beach scene is one of his comparatively little-known studies of the human figure.

30. THE WRESTLERS

Thomas Eakins (1844-1916)

Permanent Collection, National Academy of Design

oil, 1899—48" x 60"

Eakins was one of the finest nineteenth century American realist painters. Born in Philadelphia, he studied art at the Pennsylvania Academy of Fine Arts and anatomy at the Jefferson Medical College. Eakins is famous for his portraits, genre pictures, and particularly his sporting scenes.

31. COLONEL KANE'S COACH

Endicott & Co.

Museum of the City of New York

lithograph, 1876—35 $\frac{1}{2}$ " x 23"

This lithograph shows Colonel De Lancy Kane driving his coach "Tally-ho" on its first journey, May 1, 1876, from New York City to Pelham. The coach itself is in the collection of the Museum of the City of New York.

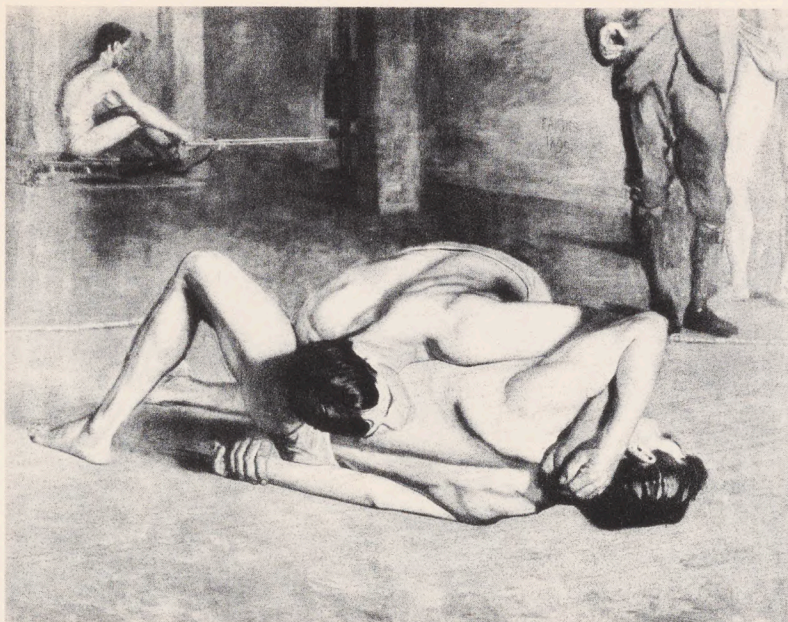
32. CAFE, ISLE OF PINES

Stephen Etnier (1903-)

Loaned by the artist

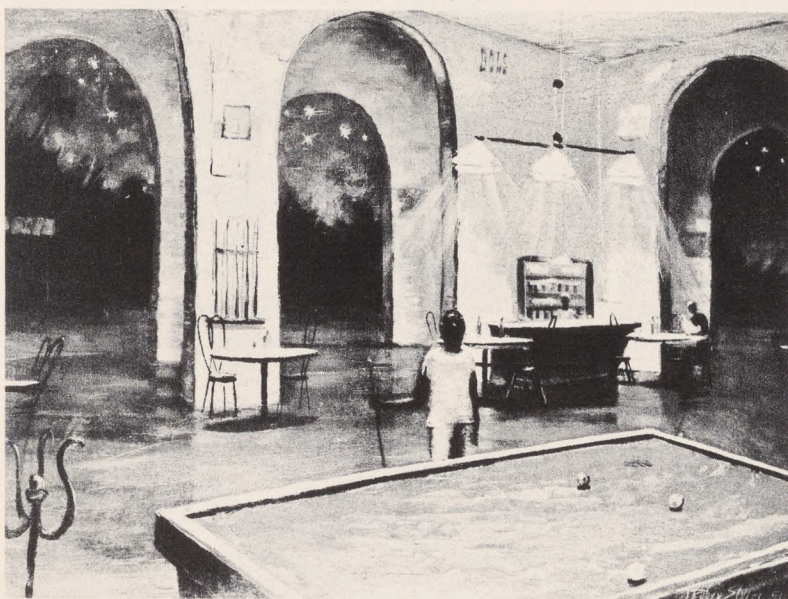
oil, 1950—24" x 32"

Born in Pennsylvania, Etnier studied art with Rockwell Kent and John Carroll. He now lives and paints in Maine. This painting was done from sketches and notes made in the cafe on the Isle of Pines near Cuba.



THE WRESTLERS

Thomas Eakins



CAFE, ISLE OF PINES

Stephen Etnier



33. YACHT RACE

Lyonel Feininger (1871-)

Willard Gallery

watercolor, 1949—12" x 18½"

Feininger was born in the United States but went to live in Germany in 1887 to study the violin. There he turned to painting, and in 1924, with Jawlensky, Kandinsky, and Klee, formed the group of painters known as "The Blue Four." Since 1937 Feininger has lived in America.

34. GAYHURST

John Ferneley (1781-1860)

Loaned by Miss Alice Mumford

oil, 1830—33½" x 42"

This painting of Gayhurst, winner of the Gold Cup at Newport Pagnell in 1830, was commissioned by the Earl of Mont Charles. It shows Gayhurst with jockey Conoley on Newmarket Heath. Ferneley was well-known for his paintings of animals.

35. BLACK STALLION, YOUNG HIRAM, AND BROWN STALLION,
WINCHIP

C. B. Fish

Denver Art Museum

oil, 1885—36" x 66"

During the late 19th century, owners of fine horses had their portraits painted with their favorite pair. The name of the gentleman, believed to have lived in Connecticut, is unknown.

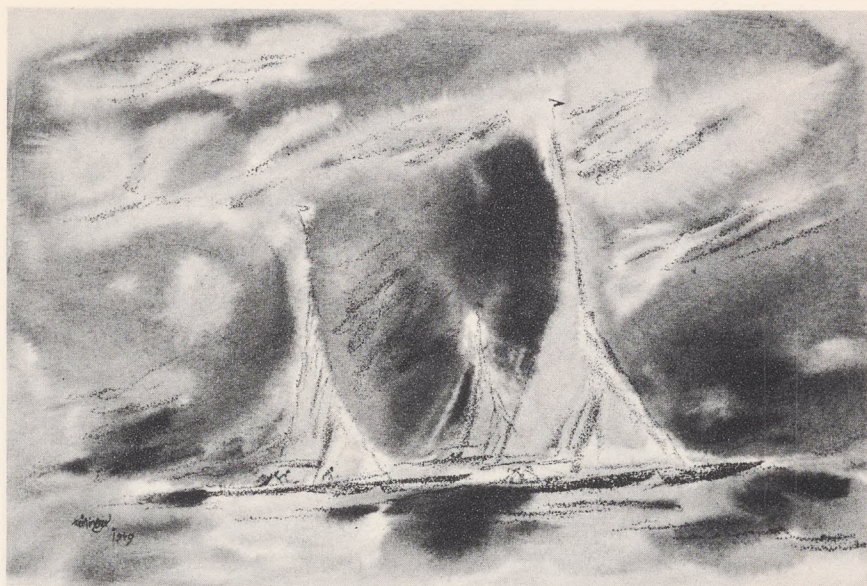
36. HEATON PARK RACES

Vaughn Flannery (1898-)

Kraushaar Galleries

oil, 1942—36" x 48"

Flannery was born in the blue-grass country of Lexington, Kentucky. He abandoned an advertising career to settle on his Maryland farm and devote himself to painting horses and racetracks. He has painted most famous American tracks. This painting is a variation on an English sporting print.



YACHT RACE

Lyonel Feininger



HEATON PARK RACES

Vaughn Flannery



37. SAGAMORE FARM STABLES

Alfred Gwynne Vanderbilt

oil, 1952—27½" x 19½"

Flannery painted the famous training barn at Sagamore Farm, the Vanderbilt stables at Glyndon, Maryland. This is an interior view of the barn, which houses nearly a hundred thoroughbreds and has an indoor track a quarter of a mile long.

38. JUMPING ROPE

Antonio Frasconi (1919-)

The Weyhe Gallery

color woodcut, 1950—13" x 16¼"

Frasconi was born in Montevideo, Uruguay, of Italian parentage, and came to New York in 1945 to study at the Art Students League. Less than a year later, he had his first American one-man show. He is now recognized as one of the leading American artists working in the medium of woodcuts.

39. BELLPORT REGATTA

William Glackens (1870-1938)

Kraushaar Galleries

oil, 1913—25" x 30"

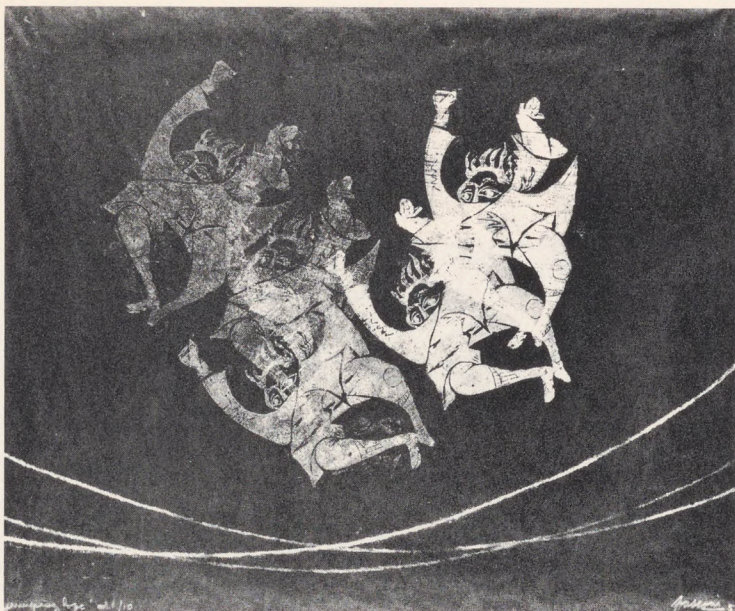
Glackens, born in Pennsylvania, worked as an illustrator for Philadelphia newspapers. A visit to France converted him to Impressionism, though he remained primarily concerned with American scenes. This painting was done on Long Island where the Glackens family spent several summers.

40. CENTRAL PARK, WINTER

The Metropolitan Museum of Art

oil, about 1912—25" x 30"

Like his contemporary, Bellows, and other members of the Ashcan School, Glackens often chose to depict New York City life.



JUMPING ROPE

Antonio Frasconi



CENTRAL PARK, WINTER

William Glackens



41. TENNIS COURT, WICKFORD

Kraushaar Galleries

oil, 1909—23½" x 32"

This painting of a group of the artist's friends was done during a summer the Glackens family spent in Wickford, Rhode Island.

Francisco José De Goya Y Lucientes (1746-1828)

Goya presents an encyclopedic view of his age in his famous portraits of the Spanish court, the brilliant etchings of the horrors of war, and countless sketches of everyday life.

42. BRAVO TORO

Museum of Fine Arts, Boston

lithograph, 1825—12¾" x 16¾"

Goya took up lithography when he was 73. This scene, showing a picador impaled on the horns of a bull, is one of four in the famous series "Bulls of Bordeaux."

43. BULLFIGHT, No. 20

Museum of Fine Arts, Boston

aquatint, about 1815—9¼" x 13½"

This is one of the series of 33 aquatints titled "The Agility and Daring of Juanito Apinani in the Bull Ring at Madrid." Apinani was celebrated for his extraordinary courage in vaulting over an attacking bull. Goya himself is believed to have participated in bullfighting, and to have been in the entourage of a professional bullfighter for a brief period.

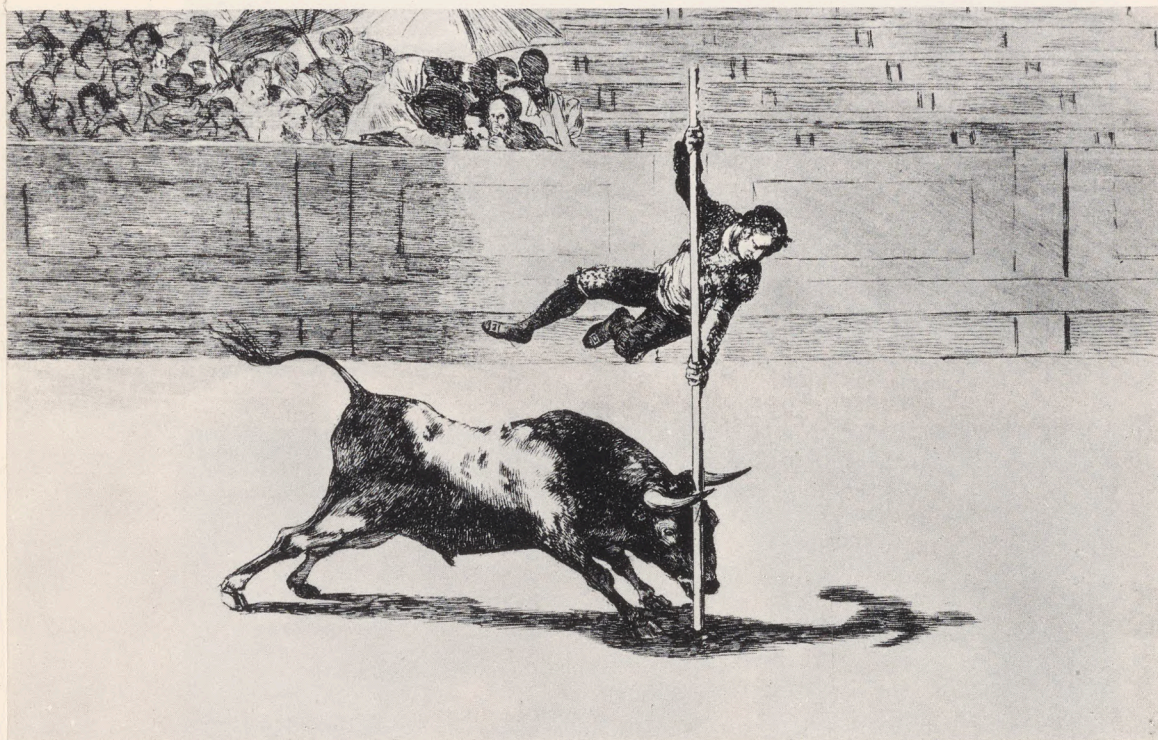
44. MR. LUNARDI'S BALLOON

Green, after Byron

Kennedy Galleries

color aquatint, 1784—15¼" x 21½"

Vincent Lunardi, secretary of the Neapolitan Embassy in London, made the first airborne voyage in England on September 15, 1784. He took with him a leg of lamb, a bottle of wine, and a pigeon, a cat, and a dog. His balloon covered 24 miles in 2½ hours, and Lunardi became the hero of the hour.



BULLFIGHT, No. 20

Francisco José De Goya Y Lucientes



45. AFTER THE HUNT

William Harnett (1848-1892)

The Columbus Gallery of Fine Arts
oil, 1863—52½" x 36"

Harnett was born in Clonakilty, County Cork, Ireland, but was brought to America as an infant. He spent ten years as an engraver in Philadelphia and New York. After a four-year stay in Germany he painted this meticulous game piece with Tyrolean hat. Later, he painted another version which he sent to the Paris Salon of 1884.

46. MIXED FOURSOME

Childe Hassam (1859-1935)

American Academy of Arts and Letters
oil, 1923—27" x 45"

Frederick Childe Hassam was born in Dorchester, Massachusetts, worked as a wood-engraver and illustrator, and came under the Impressionists' influence during a three-year period in Paris. The locale of this painting is the Maidstone Country Club in Easthampton, Long Island.

47. BARE KNUCKLES

George A. Hayes

Collection of Edgar William and Bernice Chrysler Garbisch,
National Gallery of Art, Wash., D.C.
oil on cardboard, about 1860—11⅞" x 19⅞"

This is a rare representation of early bare-knuckle fighting in America. Nothing is known about the artist.

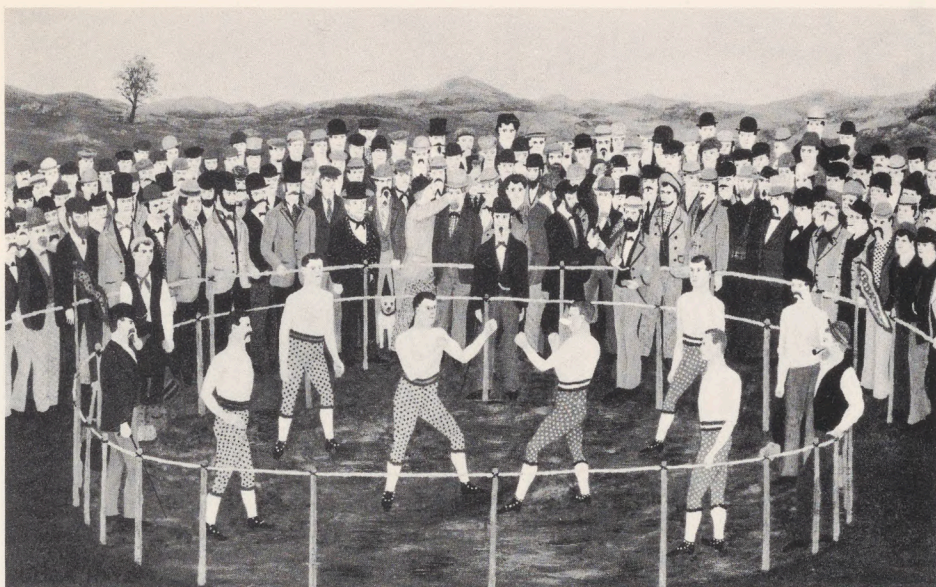
48. FREDDIE BROWN

Russell Hoban (1925-)

Loaned by Sidney L. James
Casein, 1954—15" x 10¼"

Hoban, born in Lansdale, Pennsylvania, studied at the Pennsylvania Museum School of Industrial Art. He is more interested artistically in the routine aspects of training for fights, than the climax of a bout.

Freddie Brown, cut man for the present heavyweight champion, Rocky Marciano, is also trainer of "Hurricane" Jackson. This is a portrait of Brown with Jackson, in a white robe, and Jimmy August, another trainer, in the background.



BARE KNUCKLES

George A. Hayes



FREDDIE BROWN

Russell Hoban



49. BETWEEN ROUNDS

Loaned by the artist

Casein, 1955— 22" x 18"

50. PITCHING HORSESHOES

Winslow Homer (1836-1910)

Fogg Art Museum, Harvard University

oil, 1865—26½" x 53½"

Homer, born in Massachusetts, was one of the most prolific and skilled painters of the United States in the nineteenth century. During the Civil War he was artist-correspondent for *Harper's Magazine*. He concentrated on reporting the day-to-day life of the ordinary soldier, such as this scene of the men of a Northern Zouave regiment pitching quoits. He achieved his greatest fame with paintings and watercolors of the sea and the forest. His style was heightened by his sensitive observations of mood and atmosphere during his yearly hunting and fishing trips in the Adirondacks and in Canada.

51. RETURN FROM THE HUNT

Los Angeles County Museum

watercolor, 1892—18¾" x 24¾"

52. FLY FISHING—SARANAC LAKE

The Weyhe Gallery

etching, undated—14½" x 20¼"



RETURN FROM THE HUNT

Winslow Homer



53. GROUND SWELL

Edward Hopper (1882-)

Corcoran Gallery of Art
oil, 1939—36" x 50"

Hopper was born in Nyack, New York, and studied in New York City and in Paris. He sold his first painting from the 1913 Armory Show, then sold nothing for the next ten years. He worked as an illustrator until 1924.

This painting was inspired by sailing days in Wellfleet Harbor, near Hopper's home in Truro, Massachusetts. "The boat," he says, "could be a Cape Cod catboat, but once was a familiar type on the Hudson River."

54. FRENCH SIX DAY BICYCLE RIDER

Mr. and Mrs. Albert Hackett
oil, 1937—17" x 19"

This painting from Hopper's sketches made in Madison Square Garden is not a portrait of a specific person but was suggested by a young French rider of the thirties.

55. THE GREAT FIGHT

Hunt, from a painting by Heath

Harry Shaw Newman, The Old Print Shop
aquatint engraving, 1841—18" x 26"

On January 26, 1841, Broome and Hannan fought for a purse of a thousand pounds at New Park Farm, Buckinghamshire. The fight lasted an hour and nineteen minutes: Broome won, in the 47th round.

56. LANDSCAPE WITH POLO PLAYERS

Peter Hurd (1904-)

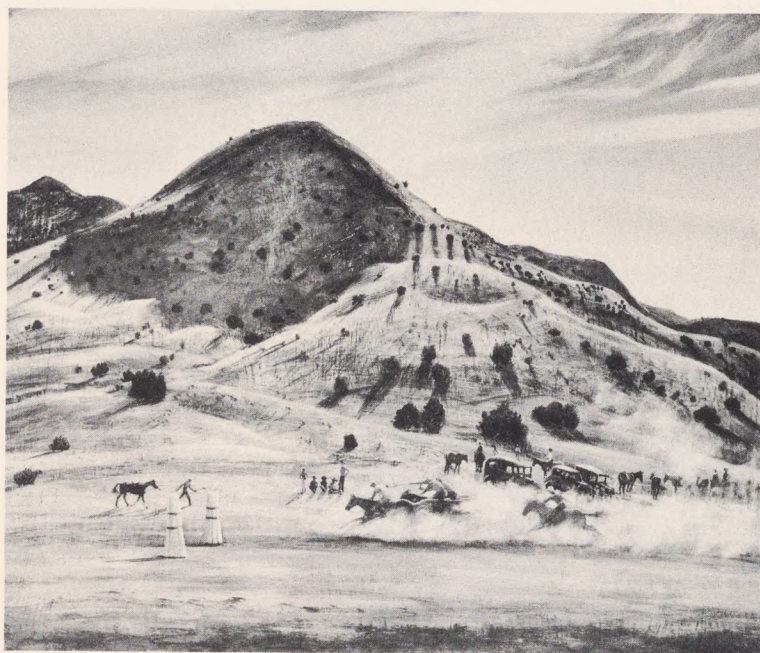
Mr. and Mrs. Henry R. Luce
oil, 1943—35½" x 29¼"

Born and raised in New Mexico, Hurd spent two years in the U. S. Military Academy at West Point, then switched to painting. A polo-player himself, Hurd here shows his cowboy neighbors during their weekly match on the polo field of his ranch in New Mexico.



GROUND SWELL

Edward Hopper



LANDSCAPE WITH POLO PLAYERS

Peter Hurd



57. MOONLIGHT SKATING—CENTRAL PARK, THE TERRACE AND THE LAKE
John O'Brien Inman (1828-1896)

Museum of the City of New York
oil, about 1878—30" x 48"

John O'Brien Inman began his career painting portraits in the United States. This landscape with fashionable skaters shows the then newly completed Central Park terrace and fountain.

58. DYING BULL
Eric Isenburger (1902-)

M. Knoedler and Co.
oil, 1954—40" x 30"

Isenburger was born in Germany, and has worked in Barcelona, Vienna and Paris. He came to the United States during the Second World War. This is one of his most recent paintings on Spanish themes, derived from a second period in Spain.

59. FALL PRACTICE
Lee Jackson (1909-)

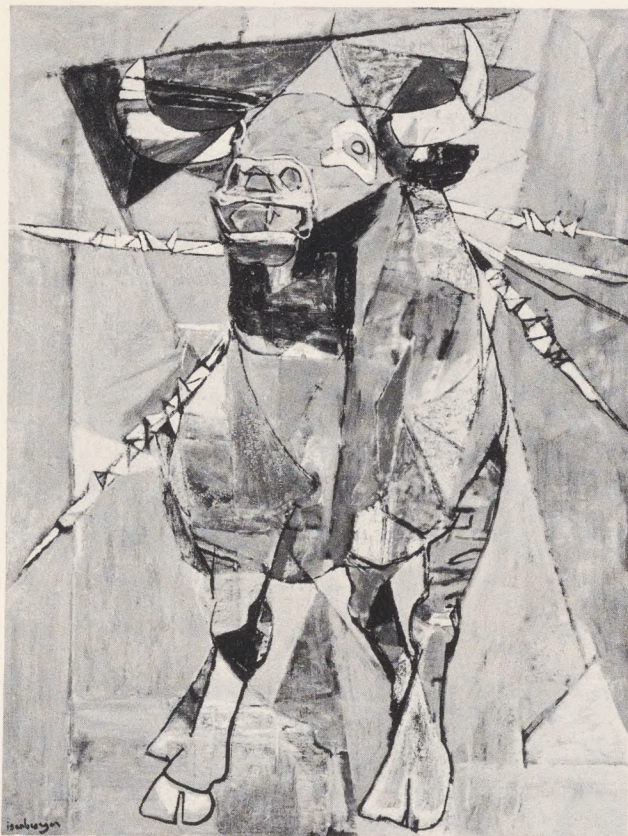
Corcoran Gallery of Art
oil on panel, 1945—15" x 22"

New Yorker Lee Jackson studied at the Art Students League, and later taught art at the City College of New York. Here in a traditional U. S. autumn landscape he shows Fordham University football players at practice with the university buildings in the background.

60. INTERIEUR D'UN ATELIER
Jazet, after Vernet

Kennedy Galleries
color aquatint, about 1840— 20½" x 25¼"

During the 19th century, art students worked in studios which were apt to be clubs for their friends.



DYING BULL
Eric Isenburger

FALL PRACTICE
Lee Jackson





61. BASEBALL GAME AT NIGHT

Morris Kantor (1896-)

Loaned by the artist
oil, 1937—37" x 47"

Kantor has studied art both in America and Europe. In 1937, at West Nyack, New York, he did on-the-spot drawings from which he constructed this painting. Kantor says he was mainly concerned with conveying "the panoramic spectacle of the field, the surrounding landscape, the people, the players, the lights, and the nocturnal atmosphere."

62. RINGSIDE

Rollin Kirby (1875-1951)

Museum of the City of New York
drawing, 1927—18¾" x 15"

A political cartoonist, Kirby won three Pulitzer prizes during the twenties for his work in the New York *World*. This is the original drawing for the cartoon which appeared in the *World* on September 21, 1925, satirizing fight followers who had to pay at least \$40 for a seat far removed from the ringside. The fight was the famous "long-count" Dempsey-Tunney match.

63. EELING

Karl Knaths (1891-)

Paul Rosenberg and Company
oil, 1946—36" x 42"

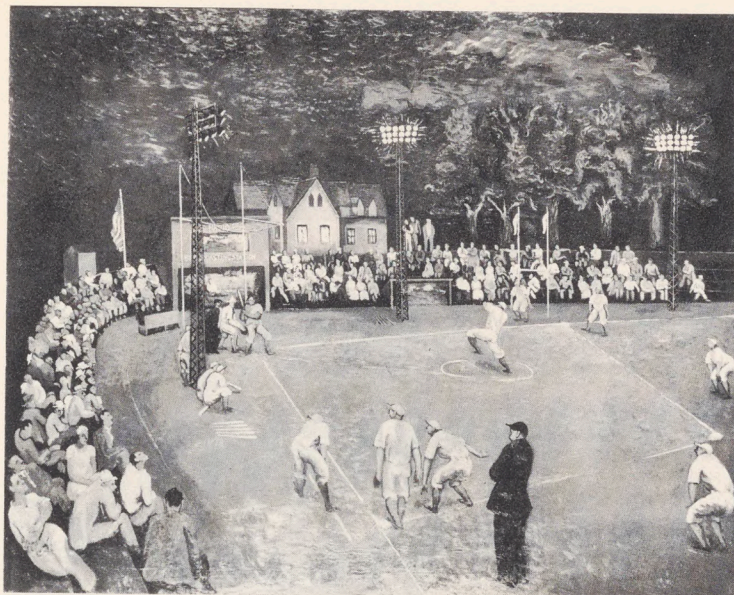
Knaths was born in Eau Claire, Wisconsin, and studied at the Art Institute of Chicago. He lives in the fishing town of Provincetown, Massachusetts.

64. PAINTING OF A CRICKET MATCH

Edward Knight (19th century)

Joseph Verner Reed
oil, about 1830—29½" x 35"

The origin of cricket is unknown, but it was a popular sport in England as early as the twelfth or thirteenth century.



BASEBALL GAME AT NIGHT

Morris Kantor



PAINTING OF A CRICKET MATCH

Edward Knight



65. THE MOUNTAIN CLIMBER

Misch Kohn (1916-)

The Weyhe Gallery

wood engraving, 1951—27 $\frac{7}{8}$ " x 11"

Misch Kohn was born in Indiana and moved to Chicago about 1939. Since 1949 he has been teaching graphic art at the Chicago Institute of Design.

66. THE PARK, WINTER

Leon Kroll (1884-)

Hinman B. Hurlbut Collection, Cleveland Museum of Art

oil, 1923—26" x 48"

Leon Kroll was born in New York and studied at the Art Students League and in Paris. He is best known for his paintings of outdoor scenes with figures, such as this one of the skating pond in Central Park.

67. BULLFIGHT

Christian Kruk (1925-)

The Weyhe Gallery

color lithograph, 1955—18 $\frac{1}{4}$ " x 24"

The young German artist Christian Kruk was born in Hamburg, and has been teaching lithography at the Stadel Academy in Frankfurt-am-Main since 1953. Widely exhibited in Germany, he had his first American show in 1955.

68. SKATERS

Yasuo Kuniyoshi (1890-1953)

Addison Gallery of American Art

pen drawing, about 1933—12 $\frac{3}{8}$ " x 17"

Kuniyoshi came from Japan to America when he was thirteen. He studied art on the west coast and at the National Academy of Design & Art Students' League in New York as well as with Robert Henri. He first attracted artistic attention during the 1920's, rose to fame as one of the finest modern painters in America.



THE MOUNTAIN CLIMBER

Misch Kohn



SKATERS

Yasuo Kuniyoshi



69. ICE HOCKEY

Jack Leonard (1910-)

Lawton Carver
oil, 1952—40" x 44"

Leonard began sketching as a boy on the shrimp boats along the Gulf Coast, and later went to art schools in the east. This painting is based on an actual play during a game at Madison Square Garden. "It represents," says Leonard, "the fury of action that is hockey."

70. BULLFIGHT

Eugenio Lucas (1824-1870)

Nelson-Atkins Gallery of Art, Kansas City
oil, date unknown—13¾" x 15"

Born in Madrid, Lucas was largely self-taught from his study of works in the Prado.

71. THE FENCER, RESTING

Helen Marshall (1905-)

Durlacher Brothers
oil, 1954—24" x 48"

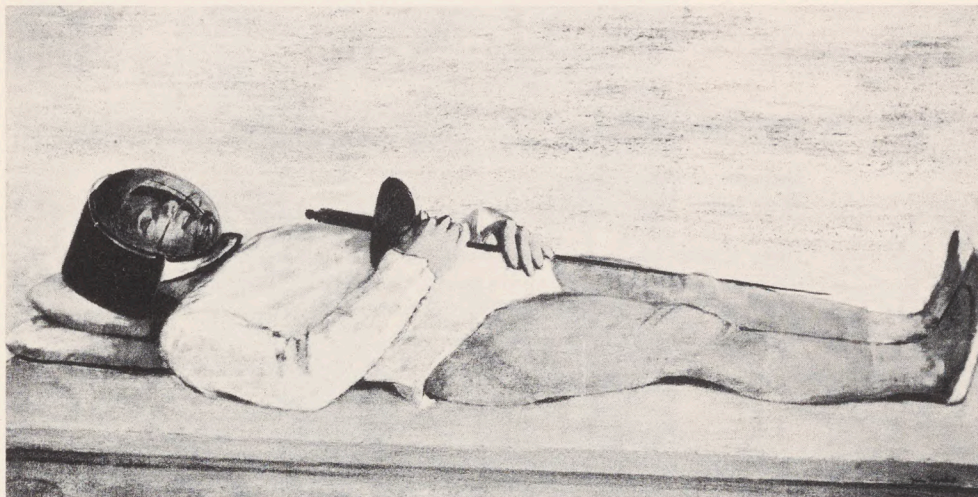
In her paintings and drawings on fencing and riding schools Helen Marshall has shown her interest in the formal and disciplined aspects of sport. Here she combines the ceremonial trappings of the fencer with the heavy repose of the figure, reminiscent of Medieval sarcophagus effigies.

72. MARCIANO'S DRESSING ROOM

Fletcher Martin (1904-)

Time, Inc.
oil, 1954—39½" x 21½"

Martin was born in Colorado. He spent four years in the U. S. Navy where he won success as a light heavyweight boxer and began to paint seriously in 1926. He recorded the scene in Rocky Mariano's dressing room after Marciano's second fight for the heavyweight championship with Ezzard Charles, in 1954. At Marciano's right is his manager, Al Weill; at the fighter's left is his trainer, Charley Goldman.



THE FENCER, RESTING

Helen Marshall



MARCIANO'S DRESSING ROOM

Fletcher Martin



73. THE BOXERS

Titina Maselli (1926-)

Durlacher Brothers

oil on board, 1955—31½" x 24⅛"

Titina Maselli was born in Rome and had her first show there in 1948. In 1955, she saw a boxing bout in Madison Square Garden, and subsequently began sketching in various New York gyms. "My boxer paintings," she says, "want to be a representation of boxing itself."

74. CATCHER BEHIND THE SCREEN

Tom Meehan (1923-)

Loaned by the artist

oil, 1953—38" x 19"

Meehan was born in North Philadelphia, and studied at the Pennsylvania Academy of Fine Arts. He has been painting on the theme of baseball since 1950. These paintings are two of a series of twenty-two studies of the Philadelphia Phillies baseball team in action in Shibe Park during the summers of 1951 and 1952.

75. LAYING DOWN THE BUNT

Loaned by the artist

oil, 1954—26" x 38"

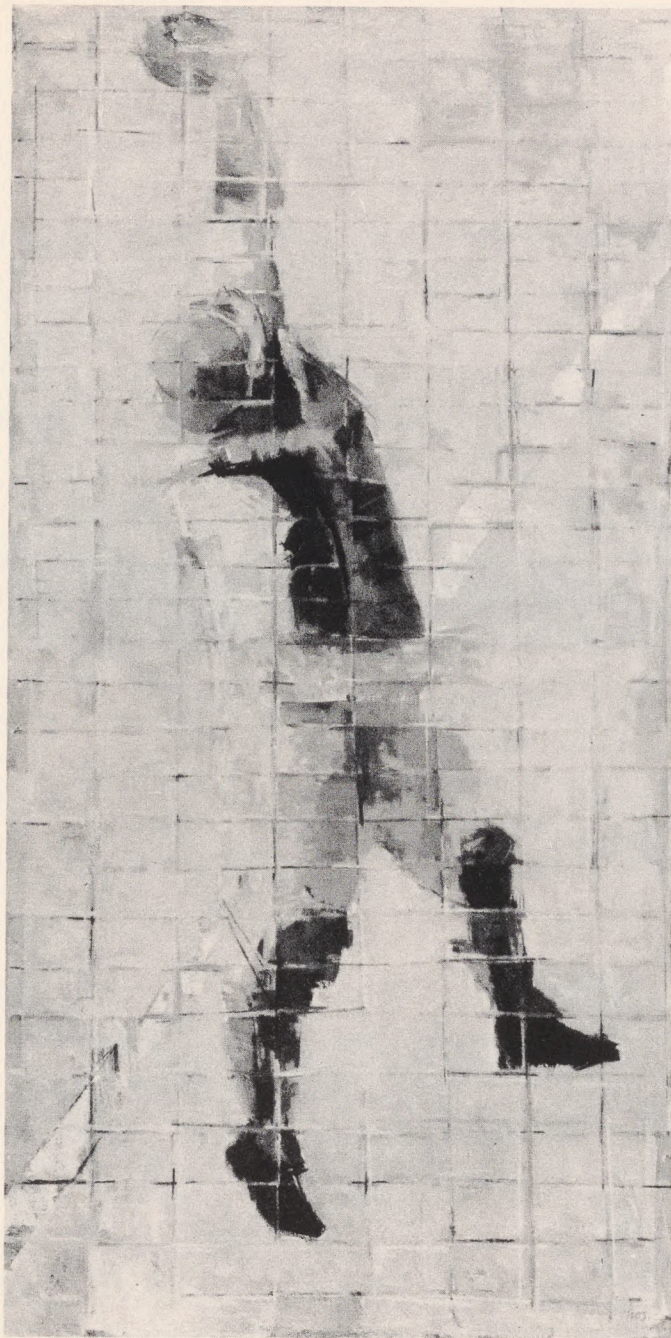
76. WHITE CHRISTMAS

Anna Mary Robertson Moses (1860-)

Galerie St. Etienne, New York

oil, 1954—19¾" x 23"

The American primitive painter, "Grandma" Moses took up painting when she was over seventy-five years old, when arthritis made it impossible for her to continue her hobby of making pictures with yarn. Within three years, she became a phenomenal success with her bright, gay, detailed paintings of farm life.



CATCHER
BEHIND THE SCREEN

Tom Meehan



77. OUR MUTUAL FRIEND, THE HORSE Sir Alfred Munnings (1878-)

Mr. and Mrs. William Coxe Wright
oil, 1949—40" x 50"

Sir Alfred Munnings, president of the British Academy from 1944 to 1949, has been famous for his portraits of sleek thoroughbreds since the turn of the century. In this painting Lady Munnings is riding her favorite hunter, Rufus, in front of their country house. The artist is at right.

78. THE SHED—WOODRUFF STABLES, JEROME AVENUE, THE BRONX

J. A. Oertel (1823-1909)

Museum of the City of New York
oil, 1861—24¼" x 39"

The Woodruff Stables in the Bronx were one of the favorite meeting places of the trotting horse enthusiasts of the 1860's. The driver of the carriage on the left is believed to be Commodore Vanderbilt.

79. TEE OFF, TOURNAMENT PLAY William Palmer (1906-)

Loaned by the artist
oil, about 1940—22" x 46"

Palmer, born in Des Moines, Iowa, studied in New York and Paris. Following a career as a successful interior decorator, he turned to easel painting.

80. THE ROPER Channing Peake (1910-)

Frank Perls Gallery
oil, 1955—34" x 44"

Channing Peake was born in Colorado, and studied in California and New York. He owns a stable of quarter-horses and was the first President of the California Quarter-Horse Association. Rodeos are frequently held on his ranch, and he himself, "a fair amateur roper", is a member of the Rodeo Cowboys Association.



TEE OFF, TOURNAMENT PLAY

William Palmer



THE SHED—WOODRUFF STABLES

J. A. Oertel



81. COCKFIGHT

Danny Pierce (1920-)

The Contemporaries Gallery

etching and engraving, 1955—17 $\frac{3}{8}$ " x 23 $\frac{3}{8}$ "

Californian Danny Pierce studied art in Los Angeles and New York, and returned to the west coast to settle in the state of Washington. He did this cockfight at a time when he was raising young cockerels.

82. SIDEWALK JUMPROPE

Leona Pierce (1922-)

The Weyhe Gallery

color woodcut—23 $\frac{3}{4}$ " x 9 $\frac{3}{4}$ "

Leona Pierce is well-known for her gay woodcuts of children at play. Born in California, she studied at Scripps College and later in New York at the Art Students League and the New School for Social Research. She is the wife of Antonio Frasconi.

83. SWINGING

The Weyhe Gallery

color woodcut, 1951—12 $\frac{1}{4}$ " x 54"

84. DUCK SHOOTING

James Pollard (1797-1859)

Mrs. Charles H. Thieriot

oil, 1838—18" x 14 $\frac{1}{2}$ "

The son of the artist Robert Pollard, James Pollard was born in London. He and his father and brother formed Pollard & Sons, publishers of sporting prints.



COCKFIGHT

Danny Pierce



SIDEWALK JUMPROPE

Leona Pierce



85. ON THE SHORE, ST. MALO, No. 1

Maurice Prendergast (1859-1924)

Addison Gallery of American Art
water color, 1910—13" x 19"

Like Bellows, Glackens, Luks, and Davies, Prendergast was associated with the group of dissident young painters of the 1900's known as "The Eight." Prendergast was born in Newfoundland, and lived most of his life in obscurity in Boston, Massachusetts.

86. YELLOW SHORE

Abraham Rattner (1855-)

Paul Rosenberg and Company
oil, 1946—21½" x 25"

Rattner was born in Poughkeepsie, New York, and studied art both in the United States and abroad. During the First World War, he was in the army's camouflage section. He painted this beach scene after a visit to California.

87. BAER AND CARNERA

Robert Riggs (1896-)

The Rehn Gallery
lithograph, 1934—15" x 19¾"

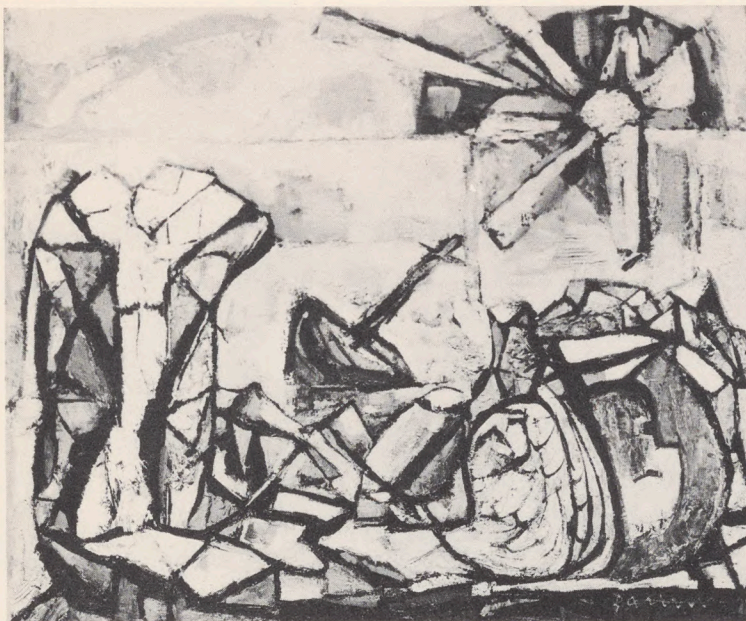
On June 14, 1934 Max Baer won the world's heavyweight title from Primo Carnera by a technical knockout in the eleventh round. Carnera had been knocked down twelve times.

88. TWO GIRLS FISHING

John Singer Sargent (1856-1925)

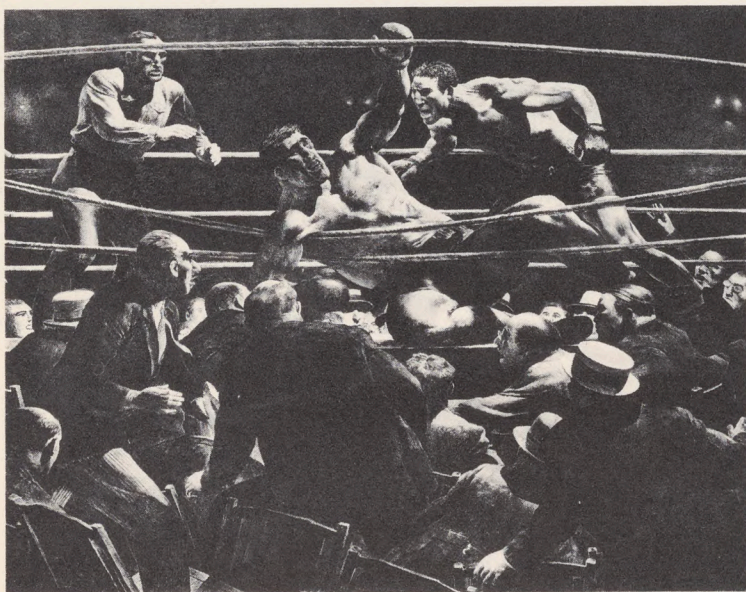
Cincinnati Art Museum
oil, 1912—22" x 28¼"

Sargent was born in Italy of American parentage, and studied in Paris with the portrait painter Carolus-Duran. Although primarily known for his brilliant portraits, his oil sketches and watercolors are now being recognized as some of his best work.



YELLOW SHORE

Abraham Rattner



BAER AND CARNERA

Robert Riggs



89. THE FIRST MEETING—JEROME PARK, NEW YORK George Schlegel

Harry Shaw Newman, The Old Print Shop
lithograph, 1873—17¾" x 25"

Jerome Park was named for Leonard W. Jerome, the maternal grandfather of Winston Churchill. Jerome bought the land in 1865, and, largely through his efforts, the track opened in 1866. During the next twenty years it was a center of New York racing, polo, and coaching.

90. AFTERNOON SKIING Zoltan Sepeshy (1898-)

F. M. Hall Collection, University of Nebraska
tempera on panel, about 1940—20" x 24⅞"

Hungarian Zoltan Sepeshy came to America in 1920, and since 1932 has been painting and teaching at the Cranbrook Academy of Art in Michigan. He chose skiing "because of my memorable experience with snow-sided hills and mountains, and aching joints. Skiing was part of my youthful and enjoyable history in old Hungary, Slovakia, and new Michigan. This painting is the artistically real composite of all three."

91. NATIONAL PASTIME Ben Shahn (1898-)

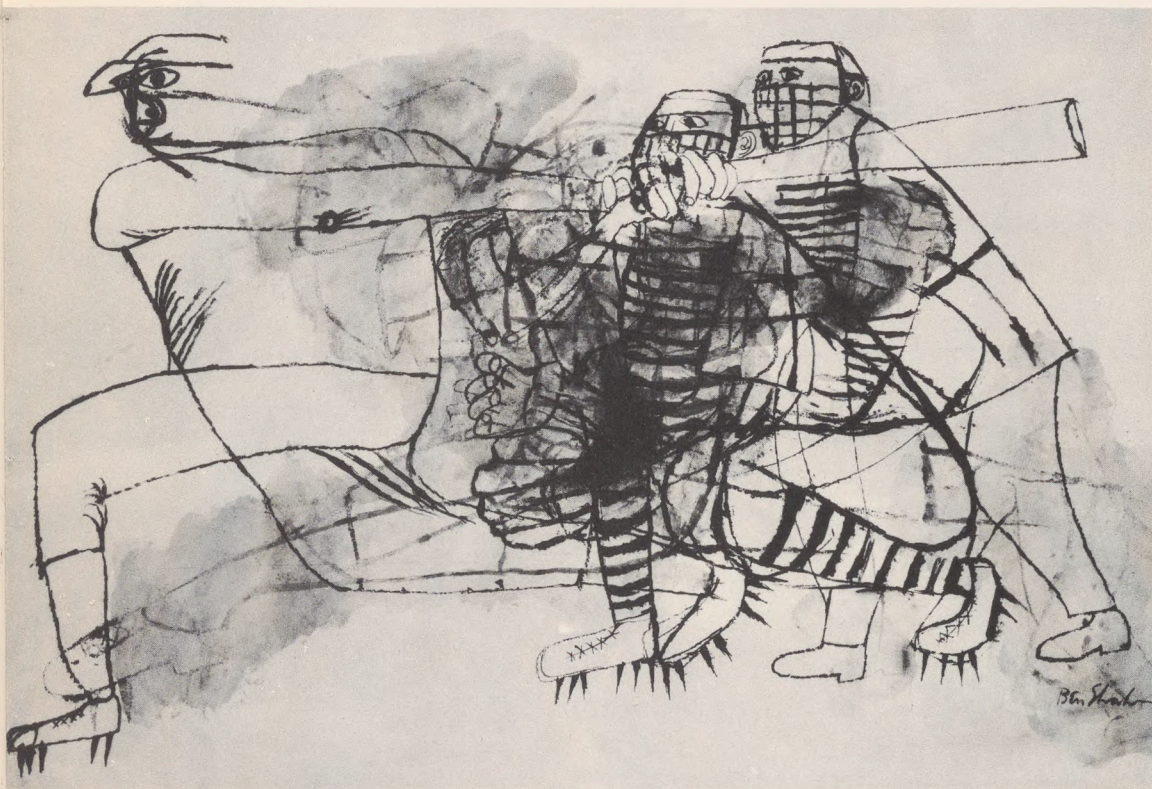
Loaned by the artist
drawing, 1955—36" x 40¼"

Shahn came to the United States from Lithuania as a child and worked as a commercial lithographer until 1930. In 1931, he turned to political themes, such as his famous picture on the Sacco-Vanzetti anarchism trial.

92. TIR DES DERNIERES CARTOUCHES Robert Sivard (1914-)

Midtown Galleries
tempera, 1955—20" x 24"

Sivard was born in New York and studied at Pratt Institute. Following the Second World War he spent five years in Paris. In 1952, he began to sketch the small shops and amusement places in his neighborhood as "the sort of memory I would like to take home with me."



NATIONAL PASTIME

Ben Shahn



93. BICYCLE GANG

J. L. Steg (1922-)

The Weyhe Gallery

etching, 1955—10 $\frac{1}{8}$ " x 17 $\frac{7}{8}$ "

Steg was born in Alexandria, Virginia, and studied fine arts at the University of Iowa. He had his first exhibition of prints in 1945. He now teaches at Newcomb College, New York.

94. DUCK SHOOTING

Arthur Fitzwilliam Tait (1819-1905)

Mr. Carroll S. Tyson

oil, 1853—42 $\frac{3}{4}$ " x 29 $\frac{1}{2}$ "

Tait was born near Liverpool, studied at the Royal Institute in Manchester, and came to the United States in 1850. Specializing in sporting views and animals, prints done from his paintings have become those most valued by Currier & Ives collectors.

95. THE ARTIST AND HIS HUNTING DOGS

David Teniers, the Younger
(1610-1690)

Detroit Institute of Arts

oil on panel, about 1640—10" x 25"

Teniers the Younger was born in Brussels and studied with his father. He became the court painter of Archduke Leopold-Williams in Brussels, and later court painter of Don Juan of Austria. His paintings of festivals, taverns, and alchemists have won him a reputation as one of the great Flemish genre painters.

96. RENDEZ-VOUS DE CHASSE

Soulange Tessier

Harry Shaw Newman, The Old Print Shop

lithograph, 1860—21 $\frac{1}{2}$ " x 31"



BICYCLE GANG

J. L. Steg



RENDEZ-VOUS DE CHASSE

Soulange Tessier



97. INTERIOR OF THE FIVES COURT, LONDON

Turner, after Blake

Kennedy Galleries

color aquatint, 1825—18¼" x 26¼"

This is one of the earliest prints showing a boxing match under Marquis of Queensberry rules, which required boxers to wear gloves instead of fighting with bare knuckles.

98. HOCKEY PLAYERS

John Teyral (1912-)

Loaned by the artist

oil, 1954—35" x 49"

Born in Jaroslav, Russia, Teyral studied at the Cleveland Institute of Art and Boston Museum School of Fine Arts. He chose to paint hockey because he felt the lack of the human figure in action in contemporary painting and was attracted by the possibilities of color and movement in sport.

99. CHATOU, LA NUIT

Maurice Vlaminck (1876-)

Perls Galleries, New York

oil, 1909—34½" x 45"

Vlaminck gave up a career as a professional bicycle racer to devote himself to painting, notably scenes along the banks of the Seine, and in the villages of the French countryside.

100. ROYAL COCKPIT

Artist Unknown

The Weyhe Gallery

reproduction of aquatint 19th century—6" x 8"



INTERIOR OF
THE FIVES COURT,
LONDON

Turner, after Blake



CHATOU, LA NUIT

Maurice Vlaminck



101. BEATING HIM TO THE PUNCH

Mahonri Young (1877-)

The Weyhe Gallery

etching, undated—8" x 11 $\frac{7}{8}$ "

Mahonri Young is the grandson of the Mormon pioneer, Brigham Young. He did some amateur boxing in his youth, and his most famous sports sculpture is a series of bronzes on prize-fighting, a subject on which he has also based numerous drawings and etchings.

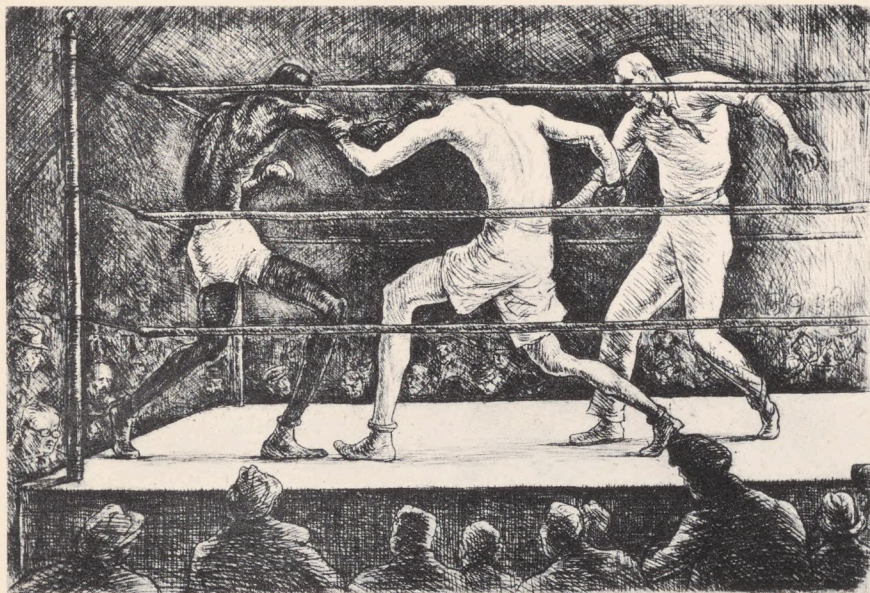
102. FISHERMAN

William Zorach (1887-)

Museum of Modern Art

watercolor, 1927—14 $\frac{3}{8}$ " x 21 $\frac{3}{4}$ "

Zorach was born in Lithuania and brought to the United States when he was four. He studied art in Cleveland, New York, and Paris. Known primarily as a sculptor, he has done numerous watercolors and oils.



BEATING HIM TO THE PUNCH

Mahonri Young



FISHERMAN

William Zorach



